Finding aid for the Jacques Callot etchings, ca. 1615-1635

Finding aid prepared by Anne-Marie Schaaf.
Descriptive Summary
Title: Jacques Callot etchings
Date (inclusive): ca. 1615-1635
Number: 890027
Creator/Collector: Callot, Jacques, 1592-1635
Physical Description: 429.0 prints(4 boxes)
Repository: The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles, California, 90049-1688
(310) 440-7390

Abstract: French etcher and engraver (1592-1635). The 429 prints in this collection represent approximately one-third of Callot's works. These prints reflect Callot's major themes of religion, theater, genre, allegory, and war, and many are rendered in his characteristically miniature format. All prints are etchings except for one set of engravings; some etchings include engraving.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in French

Biographical/Historical Note
Jacques Callot was born in 1592 in Nancy, the capital of the duchy of Lorraine. His parents were part of the court circle, his father being herald-at-arms to the Duke of Lorraine and a member of the Duke's bodyguard of archers. When Charles III died in 1608, Callot's father was placed in charge of the obsequies, thus presaging Callot's own royal activities later in life. Callot received his first instruction from Claude Henriet, the court painter, in 1606. He was then taught by Demenge Crocq, a silversmith and engraver who also made ornamental designs on paper. According to André Félibien's Entretiens sur la vie et sur les ouvrages des plus excellents peintres anciens et modernes (1666), Callot learned his trade in Remigio Cantagallina's workshop in Florence after running away to Italy with a band of Bohemian gypsies.

More reliable sources record Callot arriving in Rome in 1609 in the company of a Lorraine diplomat. He spent three years as an apprentice in the workshop of Philippe Thomassin (1588-1660), an engraver and publisher of reproductive prints. He also became familiar with the studios of Francesco Villamena (1566-1626) and Antonio Tempesta (1555-1630). Tempesta, a Florentine, took Callot to Florence in 1612 to assist with etching the funeral book of Margherita of Austria, the Queen of Spain; Callot's first published etchings were illustrations for this book. He remained in Florence afterward and entered the service of the Medici in 1614. He made engravings of the life of Ferdinand de Medici and etchings after courtly festivals and theatrical productions, many designed by Giulio Parigi.

After Cosimo II de Medici died prematurely in 1621, Callot returned to Nancy with Charles IV of Lorraine. While in Nancy, Charles commissioned him to organize, design, and make etchings after a festival, the Combat à la Barrière; Infante Isabella of the Netherlands commissioned him to etch a large view of the Siege of Breda; and Louis XIII commissioned him to etch plates of other sieges. In 1629 and again in 1630 and 1631, Callot spent a few months in Paris. He remained in Nancy, where he suffered illness for the last five years of his life and died in 1635.

Callot began his career as an engraver, learning the more formal and meticulous intaglio practice. When he became an etcher, his innovations added durability and improved capacity for variety to etching's established virtues of speed and flexibility. Callot executed over 1400 prints--single prints, suites, and book illustrations--in a lifetime of forty-three years. Many of his plates were published and subsequently owned by his childhood friend from Nancy, Israël Henriet (ca. 1590-1661), who established himself as a printmaker, seller, and publisher in Paris. Many prints were taken from his plates after his death (over 300 copper plates remain at the Musée Historique Lorrain in Nancy), and he has continued to be popular and very influential for etchers and other artists.

In 1617 Callot first experimented with the hard, quick-drying varnish of mastic and linseed oil used by Florentine makers of stringed instruments. This hard etching ground did not chip off the plate or cause pitting and foul biting, as was common with the soft ground commonly used for etching until that time. Without the likelihood of accidental damage to the plate, the hard ground expanded the possibilities of repeated biting, a practice that Callot employed to effectively create light and space, although he did not discover it. The hard ground also provided a better surface for the manipulation of metal tools, another area of Callot's innovations. He invented the échoppe, a steel cylinder cut at a slant at one end, larger than the
usual etching needle and more like the tools used by wood engravers. The échoppe, which he used in many sizes, allowed him to vary the width of his lines, swelling and diminishing them as engravers did, to suggest the volume of forms and vigorous physical movement. Abraham Bosse's 1645 treatise, *Traicté des manieres de graver en taille dovce svr l'airin par le moyen des eaux fortes, & des vernix durs & mols*, publicized Callot's technical accomplishments and spread their use.

The principal aspects of Callot's artistic personality are his technical virtuosity, his draftsmanship, and his distinctive use of a miniature format. His ambitious, lively compositions, usually of contemporary life or religious history, create a sense of distance with their progression from a dark foreground to a light background and a sense of spaciousness with their small figures in large spaces, whether outdoors or on a stage. Callot "skillful[ly] blend[s] acute visual observation with a penchant for stylish exaggeration" (Russell), combining particularities and stereotypes and displaying his virtuosity by convincingly depicting crowds and immense spaces within the confines of small prints. Callot was a methodical artist who made many preparatory drawings, both large compositions and detailed studies, and made few changes in images on the plate. He studied life around him at court, in the city, in fields, military camps, on the roads, and in the streets and combined this knowledge with a fertile imagination and a thoughtful sense of composition.

The major themes of Callot's prints are religion, theater, war, and landscape. Religious works formed the largest category of his oeuvre throughout his career and clearly promoted Catholic Counter-Reformation subjects such as the Virgin, the saints, and martyrs. He received commissions from individuals and from Catholic orders and created works on his own initiative. Callot spent a great deal of time making official visual records of court festivals, theatrical performances, and funerals, in addition to more fanciful portrayals of commedia dell'arte characters. War was ever-present in seventeenth-century Europe; and Callot depicted all aspects of it, from sieges and battles to preparations and depredations. Landscape is a common element in these works, though he made few scenes of pure landscape. His landscapes--both fantasies and documentary images--are often peopled with picaresque and picturesque poor people: beggars, gypsies, peasants, and soldiers. Callot's many allegorical and emblematic images, often religious and in large sets, contribute significantly to that Baroque genre. In addition, he engraved a few portraits and, very early in his career, rendered some copies of paintings.

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**Preferred Citation**


http://hdl.handle.net/10020/cifa890027

**Acquisition Information**

The Getty Research Institute aquired this collection in 1989.

**Notes on Processing**

Description for items in this collection is presented as follows:

- *Title of print.*
- *Title of set* (number of prints in set).
- Place, date: Publisher.
- Bibliographic reference(s).
- Notes.
- Provenance information.

Titles are listed in English, following common usage. Series titles are given first when the complete series is present. All entries are etchings unless otherwise specified.

Publication information is taken from the prints and from bibliographic sources; complete names are used when known. Supplied information is in brackets. s.l. = sine loco (without place). s.d. = sine datum (without date). s.n. = sine nomine (without name).


All measurements are in centimeters. For suites of prints, only one page has been measured; this is usually the title page or the first print. Pl. = platemark; Sh. = sheet. Al. = album page.

Descriptions and citations reference the following secondary sources:
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the Prince to arrange and catalog his collection and facilitated his acquisition of additional prints. Other individual collectors whose marks are found on these prints include Joseph Wenzel, Prince of Liechtenstein (Solimano), Edwin De Turck Bechtel (b. 1880) (Balli di Sfessania), Giuseppe Storck (1766-1836) (The Four Feasts), Joseph-Guillaume-Jean Camberlyn (The Fair at Xeuilley/ Gondreville), and Ambroise Firmin-Didot (The Fair at Xeuilley/ Gondreville); additional marks on The Fair at Xeuilley/ Gondreville were investigated without conclusion. The collection also includes duplicates from the Metropolitan Museum of Art, the Fogg Art Museum at Harvard University, and the National Gallery of Art (Washington, D.C.).

Arrangement note
The prints are arranged in 5 series: Series I. Religious works; Series II. Allegories/emblems; Series III. Theatrical and courtly works; Series IV. Genre, costume, and landscape scenes; Series V. Military works

Subjects - Names
Charles IV, Duke of Lorraine, 1604-1675
Cosimo II, Grand Duke of Tuscany, 1590-1621
Ferdinando I, Grand-Duke of Tuscany, 1549-1609
Parigi, Giulio, 1571-1635

Subjects - Topics
Art and state--France--History--17th century
Art and state--Italy
Art and state--Italy--Florence--History--17th century
Art--Political aspects--France--17th century
Clothing and dress--History--17th century
Festivals--France--Early works to 1800
Theater--France--Early works to 1800
Theater--Italy--Florence--History--17th century
Tournaments--France--Nancy--17th century

Subjects - Places
Florence (Italy)--Court and courtiers
Italy--Social life and customs--17th century
Lorraine (France)--Court and courtiers--Early works to 1800

Genres and Forms of Material
Emblems (allegorical pictures)
Emblems (allegorical pictures)--France--17th century
Engravings--France--17th century
Engravings--Italy--17th century
Etchings--France--17th century
Etchings--Italy--17th century
Prints--France--17th century
Prints--Italy--17th century

Contributors
Bechtel, Edwin DeTurck, 1880-1957
Cecconcelli, Pietro
Firmin-Didot, Ambroise, 1790-1876
Henriet, Israel, ca. 1590-1661
Langlois, François, 1588-1647
Liechtenstein, Joseph Wenzel, Fürst von, 1696-1772
Mariette, Pierre, 1634-1716
Mariette, Pierre-Jean, 1694-1774
Rosselli, Matheo, 1578-1650
Series I. Religious Works 1619-1635

Physical Description: 279 prints

Scope and Content Note
Religion-based work includes illustrations of events in the Old and New Testaments and representations of the Virgin Mary, saints, and apostles.

Box 1*, Folder 1
The Crossing of the Red Sea
Paris, Israël Henriet 1629:
Scope and Content Note
Third state. Pl. 12.8 x 23.4; Sh. 14.2 x 24.9. Mounted on card 20.3 x 29.5.
Bibliography
Lieure 665.
Meaume 1.

Box 1*, Folder 2
Judith with the Head of Holofernes
[Paris], [Israël Henriet] s.d.:
Scope and Content Note
First state. R. Pl. 10.3 x 7.2; Sh. 12 x 8.8.
Etched entirely in stipple with a needle.
Bibliography
Lieure 674.
Meaume 91.
Russell 171.

Box 1*, Folder 3
The Crowning with Thorns
The Large Passion (1 of 7 prints)
s.l., s.n. [ca. 1619-1624]
Scope and Content Note
Third state. Sh. 10.3 x 21.5.
Etching and engraving.
This plate was ruined when Callot tried to create the halo.
Bibliography
Lieure 284.
Meaume 15.
Russell 166.

Box 1*, Folder 4
The Four Feasts (4 prints)
[Florence], s.n. [1619]:
Scope and Content Note
First state. Sh. 7.8 x 5.9.
"G. Storck a Milano 1799. No.10029. No.4 Stz[?]" in brown ink on reverse.
Provenance: Giuseppe Storck; Graphische Sammlung Albertina.
Bibliography
Lieure 295-298.
Meaume 48-51.
Box 1*, Folder 5

**The Light of the Cloister (27 prints)**

*Paris, Ciartres [François Langlois] 1628*:

- **Scope and Content Note**
  - Second state. Sh. 6.3 × 8.3.
  - Latin title: *Lux Claustri*.
  - Provenance: Graphische Sammlung Albertina.
- **Bibliography**
  - Lieure 599-625.
  - Meaume 234-260.

Box 1*, Folder 6

**The Life of the Virgin in Emblems (27 prints)**

*Nancy, s.n. 1626*:

- **Scope and Content Note**
  - First state, except L.627, which is second state. Sh. 6.4 × 8.3.
  - Etchings and engravings.
  - Latin title: *Vita Beatœ Mariœ Vir Matris Dei Emblematis*.
  - Provenance: Graphische Sammlung Albertina.
- **Bibliography**
  - Lieure 626-652.
  - Meaume 207-233.
  - Russell 158.

Box 1*, Folder 7

**The Life of the Virgin (15 prints)**

*Paris, Israël Henriet [1630]*:

- **Scope and Content Note**
  - Second state. Sh. 7.1 × 4.7.
  - Latin title: *Vita Et Historia Beatœ Mariœ Virginis Matris Dei*.
- **Bibliography**
  - Lieure 1357-1370.
  - Meaume 76-89.

Box 1*, Folder 8

**The Large Apostles (16 prints)**

*Paris, Israël Henriet 1631*:

- **Scope and Content Note**
  - Third state, except L.1298 and L.1299, which are second state, and L.1297, which is only state. Pl. 14.5 × 9.7; Sh. 19.1 × 12.9.
  - Latin title: *Salvatoris Beatœ Mariœ Virginis Sanctorum Apostolorum Icones*.
- **Bibliography**
  - Lieure 1297-1312.
  - Meaume 104-119.
  - Russell 148-149.
Box 2*, Folder 1

**The Martyrdoms of the Apostles (16 prints)**

[Paris, Israël Henriet ca. 1630-1635]:

Scope and Content Note
Third state, except L.1387, L.1388, L.1391, and L.1395, which are second state. Sh. 7.3 × 4.6.
Latin title: *Martyrium Apostolorum*.
Bibliography
Lieure 1386-1401.
Meaume 120-135.
Russell 143-147.

Box 2*, Folder 2

**The Ordeal by Arrows (St. Sebastian)**

[Nancy, s.n. ca. 1632-1633]:

Scope and Content Note
First state. Sh. 16 × 32.3.
Etching and engraving.
"P. Mariette 1666" in ink and crossed out on an additional loose sheet of paper cut from the same sheet as the print.
Provenance: Graphische Sammlung Albertina.
Bibliography
Lieure 670.
Meaume 137.
Russell 152.

Box 2*, Folder 3

**The Temptation of St. Antony (second version)**

[Paris], Israël Henriet 1635:

Scope and Content Note
Fourth state. Pl. 35.7 × 46.1; Sh. 39.4 × 50.
Bibliography
Lieure 1416.
Meaume 139.
Russell 139.

Series II. **Allegories/Emblems, 1623, 1631**

Physical Description: 2.0 prints
Scope and Content Note
Series of secular works includes emblem created for a noble and allegory completed for a thesis.

Box 2*, Folder 4

**The Large Rock**

[Nancy, s.n. ca. 1631]:

Scope and Content Note
Only state. R. Sh. 20 × 27.9.
Bibliography
Lieure 512.
Meaume 616.
Series II. Allegories/Emblems, 1623, 1631

**Oversize 1**

*The Large Thesis*

*[Nancy], s.n. 1623:*

Scope and Content Note
First state. Sh. 80.5 × 49.6 (two sheets joined across the center).
Etching and engraving.
Bibliography
Lieure 569.
Meaume 615.

Series III. Theatrical and Courtly Works, 1616-1627

**Physical Description:** 50.0 prints

**Scope and Content Note**
Series depicts theatrical and court events, such as plays, mock combats, parades, and pageants. Most are representations of actual occurrences, including a number of festivals in Lorraine or Medici Florence. Prints are arranged chronologically.

**Box 2*, Folder 5**

*Parade in the Amphitheater*

*One of the Infantry Combats*

*The War of Love (2 of 4 prints)*

*[Florence, s.n. 1616]:*

Scope and Content Note
Second state. R.R. (Parade) Sh. 22.5 × 30.3.
Italian title: *Mostra della Guerra d'Amore.*
Italian title: *Uno de gl'Abbattimenti della Guerra D Amore.*
Dated 1615 in Florentine old style.
Bibliography
Lieure 170-171.
Meaume 633-634.
Russell 50-51.

**Box 2*, Folder 6**

*View of the Festival*

*The War of Beauty (1 of 6 prints)*

*[Florence, s.n. 1616]:*

Scope and Content Note
First state. Sh. 22.6 × 30.1.
Italian titles: *Teatro Fatto in Firenze Nella Festa A Cavallo Per La Venuta Del Ser.mo Principe D'Urbino.*
*La Guerra di Bellezza.*
Bibliography
Lieure 182.
Meaume 640.
Russell 58.
**First Intermezzo**

Scope and Content Note
Fourth state. Pl. 28.9 × 20.3; Sh. 34 × 23.4.

**Second Intermezzo**

**Third Intermezzo**

Only states. Sh. 20.4 × 28.9

The Intermezzi (3 prints).

Florence, 1617: s.n.

Italian titles: Primo Intermedio Della Veglia Della Liberazione Di Tirreno.
Secondo Intermedio Dove Si Vide Armarsi L'Inferno Per Far Vendetta Di Circe Contro Tirreno.
Terzo Intermedio Dove Si Vide Venire Amore Con Tutta La Sua Corte A Divider La Battaglia.

Dated 1616 in Florentine old style.

Paper differs among prints.

Provenance: National Gallery of Art, Washington, D.C.

Bibliography
Lieure 185-187.
Meaume 630-632.
Russell 59-61.

**The Catafalque of the Emperor Matthias**

Florence, s.n. 1619:

Scope and Content Note
Second state. Sh. 28.3 × 21.

Italian title: Essequie Celebrate In Fiorenze Dal Ser. Mo Gran Duca Per La Morte Dell' Imperator Mattias.

Bibliography
Lieure 299.
Meaume 597.
Russell 10.

**Balli di Sfessania (24 prints)**

[Nancy, s.n. ca. 1622]:

Scope and Content Note
First state. Pl. 7.2 × 9.3; Sh. 18.7 × 26.8.

4 plates printed on each sheet.

Provenance: Edwin De Turck Bechtel; Metropolitan Museum of Art.

Bibliography
Lieure 379-402.
Meaume 641-664.
Russell 89-100, 102-103.
**Series III. Theatrical and Courtly Works, 1616-1627**

**Box 3*, Folder 2**

*Combat at the Barrier (12 prints)*

**Nancy, s.n. [1627]:**

Scope and Content Note
First state, except L.575 and L.583, which are second state. R.(L.585); R.R.R.R.(L.586)
Sh.15.7 × 11.
2 sheets each in 4 mats. Measurements vary significantly.
Illegible collector's mark at bottom right on verso of L.577 and L.578.

Bibliography
Lieure 575-586.
Meaume 490-500.
Russell 115-125.

**Series IV. Genre, Costume, and Landscape Scenes, 1620-1635**

**Box 3*, Folder 3**

*The Beggars (25 prints)*

**[Nancy, s.n. ca.1621]:**

Scope and Content Note
First state, except title page, which is only state. Pl. 13.8 × 9.1; Sh. 14 × 9.3.

Bibliography
Lieure 479-503.
Meaume 685-709.
Russell 37-41.

**Box 3*, Folder 4**

*Various Figures (8 of 16 prints)*

**s.l., s.n. s.d.:**

Scope and Content Note
Second state. Pl. 8.3 × 9.3; Sh. 11.5 × 13.1.
Italian title: Varie Figure.
The date and location of the etching of these prints is much debated.
Some with wide margins (L.202, 204, 205); some pasted into window in another sheet (L.207, 208, 210, 211); strip added to bottom and top of L.209.

Bibliography
Lieure 202, 204, 205, 207-211.
Meaume 731, 732, 734-736, 738, 739, 742.

**Box 3*, Folder 5**

*The Fantasies (14 prints)*

**[Paris], Israël Henriet. 1635:**

Scope and Content Note
First state, except title page, which is second state. Pl. 6.1 × 8.1; Sh. 6.4 × 8.4.
"106" in brown ink at bottom left of title page.

Bibliography
Lieure 1372-1385.
Meaume 868-881.
Box 3*, Folder 6

Two Standing Women of Quality
s.l., s.n. [ca. 1620-1625]:

Scope and Content Note
First state. Pl. 6.4 × 7.8; Sh. 6.6 × 8.1.
In mat with # 28.
Bibliography
Lieure 535.
Meaume 672.

The Winder and the Spinner
s.l., s.n. [ca. 1620-1625]:

Scope and Content Note
First state. Pl. 6.3 × 7.7; Sh. 6.5 × 7.9.
In mat with # 27.
Bibliography
Lieure 536.
Meaume 671.

The Slave Market
s.l., s.n. s.d.:

Scope and Content Note
First state. R.R. Sh. 11.6 × 21.9.
Bibliography
Lieure 369.
Meaume 712.

The Fair at Xeuilley (The Fair at Gondreville)
[Nancy, s.n. ca. 1625]:

Scope and Content Note
First state. R.R.R. Pl. 19.3 × 34; Sh. 20.5 × 35.1.
LDS[?] cipher in ink on verso. AH monogram stamp on verso.
Provenance: Joseph-Guillaume-Jean Camberlyn; Ambroise Firmin-Didot.
Bibliography
Lieure 561.
Meaume 623.
Russell 13.

The Palace Gardens at Nancy
Nancy, Jacques Callot. 1625:

Scope and Content Note
First state. Sh. 25.5 × 38.3.
French title: Parterre du Palais de Nancy.
Provenance: Fogg Art Museum, Harvard University.
Bibliography
Lieure 566.
Meaume 622.
Russell 16.
Box 4*, Folder 3

**The Little Trellis**

*Paris*, [Israël Henriquet]. 1635:

Scope and Content Note
Second state. R.R.R. Pl. 8.1 × 16.3; Sh. 8.4 × 16.7.
Bibliography
Lierre 1428.
Meaume 710.
Russell 21.

**Series V. Military Works, 1615-1635**

Physical Description: 47.0 prints
Scope and Content Note
Military-themed material includes portraits and depictions of actual combat scenes, and prints showing general military exercises and depredations.

Box 4*, Folder 4

**Portrait of Louis de Lorraine, Prince of Phalsbourg**

*Nancy, s.n. ca. 1621-1623*:

Scope and Content Note
Only state. R. Sh. 27.6 × 34.6.
Etching and engraving.
Part of inscription cut off at bottom. "1093" in ink at bottom right.
Offsetting on verso from another copy of the print.
Bibliography
Lierre 505.
Meaume 508.
Russell 175.

Box 4*, Folder 5-7

**The Life of Ferdinand I de’ Medici (15 of 16 prints)**

*Florence, s.n. ca. 1615-1617*:

Scope and Content Note
First state. Pl. 22.5 × 30.2; Sh. 43.5 × 45.5.
Engravings.
Designed by Matteo Rosselli, with significant changes made by Callot.
Paper varies in color.
Bibliography
Lierre 147-161.
Meaume 534-548.
Russell 24, 174.

Box 4*, Folder 8

**Military Exercises (13 prints)**

*Paris*, Israël Henriquet 1635:

Scope and Content Note
Second state. Pl. 6.2 × 8; Sh. 6.5 × 8.3. Mounted on card 8.1 × 9.9.
Bibliography
Lierre 1320-1332.
Meaume 582-594.
Russell 214-226.
Box 4*, Folder 9

**The Large Miseries of War (18 prints)**

*Paris, Israël Henriet 1633:*

  Scope and Content Note
  Second state, except L. 1339 and L. 1356, which are third state. Pl. 8.2 × 18.5; Sh. 16.1 × 26.3.
  Couplets by Abbé de Marolles.
  Title page is trimmed (Sh. 8.9 × 18.9) and mounted on another sheet.

  Bibliography
  Lieure 1339-1356.
  Meaume 564-581.
  Russell 193-212.

Oversize 2**

**The Combat of Avigliana**

*France, s.n. 1631-1632:*

  Scope and Content Note
  Only state. Sh 35.9 × 53.2.
  Unfinished plate; this copy lacking blank inscription area at bottom.

  Bibliography
  Lieure 663.
  Meaume 509.
  Russell 178.